ALESIS

MACKIE

YAMAHA
MG16/4

ULTRALINK PRO
ULTRA-FLEXIBLE 8-CHANNEL SPLITTER / MIXER MODEL MX 882

B&H PHOTO - VIDEO - PRO AUDIO

The A/V Presentation SourceBook

Section 12A

Mixers

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MultiMix SERIES

Alesis' MultiMix series is a line of powerful, portable, affordable mixers designed for a wide range of operating environments and applications. Both the 8FX and 12FX tabletop versions, as well as the powerful 12R rack mixer all feature the high quality and high performance that Alesis is known for. Each mixer features 99 on-board 24-bit Alesis digital effects, for incredible control and creativity, as well as an intuitive interface design with superior feel. And each mixer has been designed from the inside out to provide the level of performance users expect from Alesis, at incredible prices.

MultiMix 8FX

A highly compact analog mixer, designed for live applications such as piano bar, single musician, duets, etc., or for simple recording applications such as live to 2-track, etc. Delivering powerful mixing capabilities at a very low price, the MultiMix 8 FX includes 99 high quality 24-bit Alesis digital effects, and is small enough to fit in a "gig bag." Featuring 8-input, 2-buss analog mixing with 4 mic preamps with switchable 75Hz high-pass filters, 2 stereo line channels, a 3 band EQ on each channel, and more.

MultiMix 12FX

A portable analog mixer that can handle a wide range of PA and recording applications, such as live performances for small bands, ensembles, and general PA, or recording applications such as live to 2-track, simple multi-track, etc. The low cost, yet powerful MultiMix 12FX includes a 12-input, 4-buss analog mixer featuring 4 mic preamps with switchable 75Hz high-pass filters, 60mm linear faders on each channel, 4 stereo line channels, a 3-band EQ on each channel, 99 high quality 24-bit Alesis digital effects, and much more.

MultiMix 12R Rack Mixer

The MultiMix 12R is a very affordable 12-input, 2-buss analog rack mixer featuring 8 XLR mic inputs with phantom power with 2 stereo line channels, in a compact, 3U rackmount design. It has a 2-band shelving EQ at 80Hz and 12 kHz on each channel, 2 aux sends (pre-and post-fader) for monitor returns and effects, and 60mm linear faders for master level of each channel. The master section features an external stereo aux return level, stereo LED bar graph meters, stereo master L/R buss 60mm fader, and a separate phones/monitor level control.

MultiMix USB MIXERS

The MultiMix USB series are compact, affordable, analog mixers with built-in 28-bit digital effects and digital stereo inputs and outputs. They feature low noise analog electronics with studio-quality components and effects processing with rock-solid construction. Each mixer includes a USB 1.1 audio interface, which allows simultaneous stereo input and output, at 16-bit, with your Mac or PC. Available in 8, 12 or 16 channel configurations, the mixers are are ideal for applications ranging from desktop audio / video workstations, studio recording, sound reinforcement and submixing.

- Compact, affordable 8-, 12- and 16-channel analog mixers
- Integrated USB 1.1 audio interface with plug and play for Mac OS X and Windows
- 3-band EQ per channel
- 100 28-bit onboard preset effects including reverbs, delays, chorus, flanging and pitch
- Separate 1/4" balanced main and monitor outs, headphone out
- Easy to attach rackmount ears available
- Bundled with Steinberg Cubase LE

MULTIMIX USB MIXERS

MultiMix 8USB Mixer

- Four high-gain mic/line inputs with phantom power, switchable 75Hz highpass filter, 3-band EQ, one prefader aux send and obe post fader aux send assignable to the onboard effects
- Two stereo balanced 1/4" line inputs

MultiMix 12USB Mixer Adds

- Four stereo balanced 1/4" line inputs
- 60mm linear faders
- Channel pre-fader listen or solo-in-place
- Channel mute switch routes audio to ALT3/4 outputs
- 44.1 kHz S/PDIF digital out

MultiMix 16USB Mixer Adds

- 8 high-gain mic/line inputs with phantom power, 2 stereo balanced 1/4" line inputs

MULTIMIX FIREWIRE MIXERS

Like the MultiMix USB series, the MultiMix FireWire series are analog mixers available in 8-, 12- and 16-channel configurations with high-gain mic presence and 28-bit digital effects. However, these mixers also offer multi-channel, 24-bit interfacing via FireWire (IEEE1394) with a computer. This allows you to record every input of the mixer, plus the main outputs to your favorite DAW and return two channels from the DAW back to the mixer. Their compact size, clean analog paths, 24-bit A/D - D/A conversion and FireWire interfacing make them ideal for location recording, sound reinforcement or any application requiring, flexible multichannel support.

- Compact 8-, 12- and 16-channel analog mixers and multi-channel FireWire audio computer interface
- MultiMix 8 and 12 have 4 high-gain mic/line (XLR and 1/4" balanced) inputs with phantom power, 2 stereo balanced 1/4" line inputs, aux send (can be sent to onboard or external effects), stereo aux return. MultiMix 16 has 8 high-gain mic/line inputs
- 3-band EQ per channel
- 24-bit, 44.1/48 kHz resolution with high-end A/D and D/A conversion throughout
- 100 28-bit onboard preset effects including reverbs, delays, chorus, flanging, pitch, and multieffects
- Separate 1/4" balanced main and monitor outs, headphone out
- Record every individual channel plus the Main outputs. Up to 18 simultaneous channels (with the MultiMix FireWire 16)
- Chain multiple MultiMix FireWire mixers together for expanded computer inputs
- Compatible with Mac OS X and Windows XP
- Steinberg Cubase LE included
- Easy to attach rackmount available

Mixer	Mono Inputs	Inserts	EQ	Aux Sends	Stereo Inputs	Bus Outs
MultiMix 6FX	2 mic/line	—	3-band	1	2 line	2-buss
MultiMix 12FX	4 mic / line	—	3-band	2	4 line	4-buss
MultiMix 12R	8 mic / line	Yes	2-band	2	2 line	2-buss
MultiMix 8USB	4 mic / line	—	3-band	2	2 line	2-buss
MultiMix 12USB	4 mic / line	—	3-band	2	4 line	4-buss
MultiMix 16USB	8 mic / line	—	3-band	2	4 line	4-buss
MultiMix 8 Firewire	4 mic / line	—	3-band	2	2-line	2-buss
MultiMix 12 Firewire	4 mic / line	—	3-band	2	4 line	4-buss
MultiMix 16 Firewire	8 mic / line	—	3-band	2	4 line	4-buss

MIX WIZARD WZ³ 12:2 & 16:2

Desktop / Rackmount Mixing Consoles

The third generation 12:2 and 16:2 MixWizard series are small format mixers available with either eight mono mic/line inputs and two stereo channels (12:2), or 16 mono mic/line inputs (16:2). The WM³ series are designed to offer maximum flexibility and feature many improvements over their already legendary predecessors including new high performance mic preamps with individual phantom power switches and an advanced grounding scheme that enhances sonic quality. The WM³ series are built to the highest professional standards with all-metal chassis, individual circuit boards, nutted rotary controls, smooth 100mm faders, LED metering, as well as 6 aux sends, 4 band EQ, digital FX and expansion capability.

Inputs

- The 12:2 has eight mono XLR mic / 1/4" TRS line inputs, and two stereo channels; the 16:2 has 16 mono XLR mic / 1/4" TRS line inputs
- Each mono input features 4-band EQ (with sweepable mid-bands), switchable HPF, independent phantom power, 6 aux sends, mute, signal/peak LEDs and 100mm smooth action fade, as well as 1/4" TRS direct out and insert.
- The two dual stereo input channels (12:2) include 4-band EQ, 6 aux sends and independent gain controls for left/right inputs.

Main Outputs

- Main L/R outputs include dual 100mm faders and XLR output connectors with 1/4˝ inserts and 12 segment 3 color metering; a 100mm mono fader is also provided that can access a sum of the L/R or aux 6 mix
- There is also an additional A-B (L/R) output selectable pre or post L/R faders. An underpanel switch allows you to configure the A-B as a local monitor output for additional stereo monitoring.

Built In Effects

- 32 internal effects programs are provided with external midi editing / control
- Effects can be muted using a footswitch

Conveniences

- 1/4˝ headphone output and 4-pin XLR lamp connector
- Quick-change connector system uses a hinged connector panel to allow simple reconfiguration of the mixer between desktop, rack or flightcase mounting

GR05 Zone Mixer

The GR05 is a single space, custom configurable audio zone mixer designed for serious installation applications, yet simple enough to be used by non-technical staff. The GR05 features two mic inputs and three stereo line inputs that can be assigned to 4 zone outputs configurable in mono or stereo pairs. The mixer can be controlled by the front panel or VCA remote control. For additonal mic and/or line inputs, you can slave multiple units via the remote / expander interface. Lockout system controls include the ability to disable the output levels controls, and all level controls may be set in three ways.

- Two balanced XLR mic inputs with front panel level control and tri-color LED metering, rear panel gain trimmer and internal trimmers for 2-band EQ, HMF with sweep and LF shelving. An internal jumper system provides 30dB attenuator pad, +15V phantom power and HPF @ 200Hz.
- Three stereo RCA inputs with front panel level control, tri-color LED metering and -10dBV/+4dBu level matching via internal jumpers
- Four balanced XLR outputs with front panel level controls and tri-color LED metering. Internal trimmers are provided for -10dBV to +4dBu operation as well as high and low shelving EQ. VCA control can be configured and outputs can be assigned to front panel controls or remote control operation.
- Zone muting is assignable to a front panel switch. Channels can be routed to outputs direct or via VCA control. Outputs are duplicated on the expander/remote connector.
- All inputs can be routed to any combination of outputs direct or via the VCA control.
- Configurable VCA remote control is available through the 25-pin expander/remote connector on the rear panel with a remote DC input for each of the 4 outputs.
- Internally or externally configurable ducking with adjustable depth and release times, status indicator and muting. VCA controllable output ducking with 4 additional direct/VCA buss inputs on expander/remote connector.

MX SERIES

MX-206 Six-Input Stereo Mic Mixer

The MX-206 is a 1RU rack-mountable, 6-channel stereo microphone mixer designed for standalone fixed or portable installations or to augment a larger format mixing console. Each of the six ultra low-noise studio-grade mic preamps delivers 84dB of gain and features a switchable 20dB pad, continuously variable gain, three position trim switch (-20, -40 and -60dB) and pan controls, and a peak LED indicator. 48 Volt phantom power is globally switchable for use with condenser mics. The MX-206 offers a range of controllable outputs. The main stereo outputs are provided via balanced 1/4" TRS jacks with dedicated level controls for the left and right channels. There is also a 1/4" headphone jack on the front panel as well as a mono output via balanced XLR on the rear, each with their own dedicated level control. Aux stereo RCA I/O allows you to utilize multiple units by linking the RCA outs of one unit to the RCA ins of another.

MX-406 Six-Input Mic/Line Mixer

Like the MX-206, the MX-406 is rack-mountable six input, stereo mixer for fixed or portable applications. However, the 2RU MX-406 accepts both mic and line-level signals with XLR and 1/4" TRS inputs on the rear panel. Each input also features a dedicated aux send as well as continuously variable bass and treble shelving filters. A master Aux send with 1/4" output jack and level control can be used for creating a monitor mix or to feed an outboard effects processor.

MX-508 Eight-Input Stereo Mixer

The MX-508 is an eight-input stereo mixer, housed in a 3RU chassis, that offers the same routing and sound control versatility usually found in larger format mixing consoles. It's professional, compact and rugged design is perfect for live sound reinforcement, field production, broadcast, mobile recordings, club installations, and more.
Each of the eight inputs features ultra low-noise studio-grade XLR balanced mic preamps and 1/4" TRS line level inputs; three-band EQ with sweepable mid-band, continuously variable input gain, pan and level controls, peak LED; two aux sends and 1/4" send and return insert jacks.
The main output section features independent left and right level controls, mute switches and 10-segmented LED meters. The left and right main outputs are available via transformer-balanced XLR and balanced transformerless right and left TRS 1/4" outputs. Pre-Master left and right Sub-In/Out patch points are provided for slaving multiple units. The Aux section employs two Master Aux Sends and two pannable Master Aux Returns. Stereo RCA inputs/outputs are also available for accessing an external tape and/or CD deck. Designed for years of trouble-free operation, the MX-508 is backed by Ashly's exclusive 5-Year Worry-Free Warranty.

DLM-821

Ducking Line Mixer

The DLM-821 is a 1RU stereo mixer with built-in ducking that can be configuerd to provide eight stereo or sixteen mono line input channels with the first four channels being assignable as mono mic inputs with switchable phantom power. The DLM-821 is designed for use in fixed installations requiring multiple microphones or stereo line-level sources and can provide paging in a single or dual zone application. Each input channels features independant level and pan (balance) controls, mute switch and signal LED. Input channels one and two can be used for ducking the outputs of channels three through eight. The ducking depth and trigger threshold can be set internally. There are separate left, right and mono outputs with the mono output being switchable for mic or line level signals. The left and right outputs feature level and pan controls with 6-segment LED metering, while the mono output offers a dedicated level control. There is also a 1/4" headphone output on the front panel with a dedicated level control. The DLM-821 uses euroblock connectors for all rear-panel audio connections and is housed in a sturdy steel chassis. It is built in the USA, and has a five-year warranty.

LX-308B Mic / Line Mixer

The LX-308B is a true stereo eight-channel line-level mixer which may also be used as a sixteen-channel mono mixing unit. Additionally, channels one and two are switchable for either microphone or line-level applications. The LX-308B delivers precise line-level mixing capabilities in an rugged 1RU package. It can be used as a standalone mixer for fixed or mobile installations or as an expander unit for larger consoles. Each input channel features independent level and pan controls, mute switches with LED status indicators on the front panel. There are left, right and mono outputs as well as pre-master sub inputs and outputs that canbe used for linking between multiple units including MX series mixers. The main left and right outputs offer pan and level controls and a mute switch along with two five-segment LED meters plus clip indicator LEDs. A 1/4" headphone output with a dedicatd level control is provided on the front panel. Rear panel inputs and outputs are all on balanced 1/4" TRS connectors. Backed by Ashly's exclusive 5-Year Worry-Free Warranty, the LX-308B will provide years of reliable performance in demanding professional audio applications.

Mixer	MX-206	MX-406	MX-508	DLM-821	LX-308B
Input Channels	6	6	8	8 (Euroblock)	8
Mono Mic / Line Inputs	6 XLR mic / line	6 XLR mic / 1/4" line	8 XLR mic / 1/4" line	4 mono mic / stereo line	2 mic / line, 6 line
Channel Inserts	—	Yes	Yes	—	—
Stereo Line Inputs	Aux (RCA)	Aux (RCA)	1/4" TRS / Tape (RCA)	4	8 1/4" TRS line stereo
Sub (Aux) Output	Aux (RCA)	Aux (RCA)	1/4" TRS / Tape (RCA)	—	
Main Stereo Outputs	1/4" TRS	1/4" TRS	XLR / 1/4" TRS	Euroblock	1/4" TRS
Mono Output	XLR	XLR	1/4" TRS	Euroblock	1/4" TRS
Aux (Send / Return)	—	—	2 mono / 2 stereo	—	—

EURORACK PRO RX1602

Professional Multi-Purpose 16-Input Line Mixer

The Eurorack PRO RX1602 is a professional multi-purpose 16-input ultra low-noise line mixer. It can be used as an extremely flexible keyboard and multi-purpose sub-mixer, multi-track monitoring mixer, level translator, FX return sub-mixer and so on. There are 16 balanced high-headroom line inputs for individual stereo or mono use of each section. Simply the perfect mixer when you need more inputs and crystal-clear audio performance—look no further!

- 16 balanced, ultra low-noise ULN designed, high-headroom 1/4" TRS line inputs accessed via 8 stereo input channels. Each input channel can also be used for mono operation
- Each of the 8 input channels includes rotary level, pan (balance) and monitor/FX send controls, plus a mute switch with integral clip LED. +4/-10 dB operation is switchable for each input channel from the rear panel.
- 1/4" global master send with dedicated level control for flexible monitoring, recording or effects applications
- The monitor/FX signal is assignable to the headphone output for added flexibility
- 1/4" TRS main mix outputs with level control, plus a front panel headphone output with dedicated level control
- Highly accurate 2x 7-digit LED level meters and individual level control for left and right main mix signal
- High quality components include detented ALPS rotary controls, plus a shielded toroidal power transformer for low noise performance
- Extremely rugged construction

ULTRALINK PRO MX882 8-Channel Splitter/Mixer and Level Conditioner/Converter

The MX882 is a 1RU signal distribution wizard designed to help you solve a diverse range of problems including signal splitting, line mixing and level conditioning. Features include six mono inputs and outputs using XLR and 1/4" connectors plus stereo main inputs and main outputs. Regardless of your application, the MX882 keeps your signal paths short and clean. Ideal for use as an effects mixer, for P.A. monitoring, live sound systems, theaters, conference rooms, hotels, churches, etc.

- Six mono inputs with level and balance (pan) controls, 6 mono outputs, 2 (stereo) main inputs and 2 (stereo) outputs
- Extremely wide bandwidth from 5Hz to 200kHz for audio purity
- A Main Link switch routes the main input to the main output allowing you to link multiple units
- 4/8-segment input/output level meters for all channels
- Each channel can operate independently in mixer or splitter mode
- Servo-balanced gold-plated XLR and 1/4" TRS inputs and outputs
- High-quality detented potentiometers and illuminated switches

Applications

- 8-in/2-out line mixer, 2-in/8-out line splitter
- 6-in/6-out level matching amplifier or direct inject (DI) box
- Converts levels between consumer -10 dBV and professional +4 dBu

UB-502 • UB802 • UB1002 • UB1202

5, 8, 10 and 12-Input 2-Bus Mixers

*It may be small, but the **UB502** features the same state-of-the-art Invisible Mic Premap (IMP) and the same Ultra low-noise (ULN) design for highest possible headroom as its larger brethren. Its one mono channel plus 2 stereo channels with a 2-band EQ on the mono channel make it ideal for use with fixed audio installations as well as keyboards, samplers and computer application.*

*A shade larger than the UB502, the **UB802** features 2 mic preamps, 6 balanced high-headroom line inputs, 1 post fader FX send per channel for external FX devices and 1 stereo aux return for FX applications or as separate stereo input. There is also an extremely musical 3-band EQ on all channels. The UB802 is well-suited for use with fixed A/V installations as well as keyboards, samplers and computer application.*

*The 10-input **UB1002** features two mic preamps), while the 12-input **UB1202** is equipped with four. Both feature an effective, extremely musical 3-band EQ plus switchable low-cut filter on all mono channels. There is 1 post fader FX send per channel for external FX devices, main mix outputs plus separate control room, headphones and stereo tape outputs. Tape inputs are assignable to main mix or control room/phones outputs. These are extremely versatile mixers ideal for running permanent video and audio installations.*

▲ *UB1202*

FEATURES

- One (UB502), two (UB802, UB1002) or four (UB1202) XLR-balanced discrete inputs featuring studio-grade "Invisible Mic Preamps" with:
  - 130dB dynamic range for 24-bit, 192kHZ sampling rate inputs
  - Ultra-wide 60dB gain range
  - Lowest distortion 0.0007% (20Hz -20kHz)
  - A bandwidth ranging from below 10Hz to over 20kHz for crystal-clear reproduction of even the finest nuances
- Ultra-low noise ULN design, highest possible headroom, ultra-transparent audio
- Effective, extremely-musical 3-band EQ (2-band on the UB502) and peak LED on mono channel
- 5 (UB502), 6 (UB802) balanced high-headroom 1/4" line inputs
- Main mix outputs plus separate headphones and stereo tape outputs
- Tape inputs assignable to main mix or phones outputs
- External power supply for noise-free audio and superior transient response

UB 802 Step-up Features:

- Switchable +48v phantom power for condenser mics
- 1 post fader FX send per channel for external FX devices
- 1 stereo aux return for FX applications or a as separate stereo input
- Main mix outputs plus separate control room, headphones and stereo tape outputs
- Tape inputs assignable to main mix or control room/phones outputs

UB1002/UB1202 Step-up Features:

- 10 (UB1002) or 12 (UB1202) balanced high-headroom 1/4" line inputs with +4/-10 level selection on all stereo channels
- 3-band EQ plus switchable low-cut filter on all mono channels
- FX to control room function helps to monitor effects signal via headphones and control room outputs
- Long-wearing 60mm logarithmic-taper ALPS master fader and sealed rotary controls

UB1204-PRO • UB1204FX-PRO

12-Input 2/2-Bus Mic/Line Mixers

These are mixers whose small size belies their incredible versatility and audio performance. You get 8 balanced high-headroom line inputs, 4 Invisible Mic Preamps, 2 aux sends per channel (1 pre fader for monitoring applications and 1 post fader for external FX devices). There are 2 subgroups with separate outputs for added routing flexibility and 2 multi-functional stereo aux returns with flexible routing round off the list of high-quality features.

The UB1204FX-PRO has all the same features plus a 24-bit digital stereo FX processor with 99 great-sounding VIRTUALIZER presets including reverb, delay, chorus, compressor, tube distortion, vinylizer and more, plus a 1kHz test tone generator. There are also solo and PFL functions on all channels as well as a pre/post fader switchable aux send for monitoring/FX applications.

STEP-UP FEATURES (FROM THE UB1202):

- Only 8 balanced high-headroom 1/4" line inputs (not 12) with +4/-10 level selection on all stereo channels
- 2 aux sends per channel:
  1 pre fader for monitoring applications
  1 post fader for external FX devices
- Peak LEDs and mute/alt 3-4 function on all channels routes signal to subgroup instead of main outs
- Tape inputs assignable to main mix or control room/phones outputs
- 2 subgroups with separate outputs for added routing flexibility
- 2 multi-functional stereo aux returns with flexible routing
- Control room/phones outputs with multi-input source matrix
- Balanced main mix outputs with gold-plated XLR connectors plus separate control room, headphones and stereo tape outputs
- Internal switch-mode power supply for maximum flexibility (100-240v), noise-free audio, superior transient response plus lowest possible power consumption
- Includes rackmount brackets

Mixer	UB502	UB802	UB1002	UB1202	UB1204-PRO/FX
Channel	1 mono+ 2 stereo	2 mono+ 2 stereo	2 mono+ 4 stereo	4 mono+ 4 stereo	4 mono+ 2 stereo
Mono Mic/Line Inputs	1 (XLR + 1/4" TRS)	2 (XLR + 1/4" TRS)	2 (XLR + 1/4" TRS)	4 (XLR + 1/4" TRS)	4 (XLR + 1/4" TRS)
Stereo Line Inputs	2 (1/4" TRS)	2 (1/4" TRS)	4 (1/4" TRS)	4 (1/4" TRS)	2 (1/4" TRS)
EQ Mono Channels	2-band	3-band	3-band + low cut	3-band + low cut	3-band + low cut
EQ Stereo Channels	—	3-band	—	—	3-band
Phantom Power (+48V)	—	Yes	Yes	Yes	Yes
Main Outputs	1/4" TRS connectors	1/4" TRS connectors	1/4" TRS connectors	1/4" TRS connectors	XLR connectors
Headphones Output	1/4" TRS connector	1/4" TRS connector	1/4" TRS connector	1/4" TRS connector	1/4" TRS connector
2-Track I/O	RCA connectors	RCA connectors	RCA connectors	RCA connectors	RCA connectors
Control Room Outputs	—	1/4" TRS connector	1/4" TRS connector	1/4" TRS connector	1/4" TRS connector
Switch-Mode PSU	—	—	—	—	✓
Rack-mount Kit included	—	—	—	—	✓
Dimensions (HWD)	1.9 x 5.3 x 7"	1.9 x 7.4 x 8.7"	1.9 x 7.4 x 8.7"	1.9 x 9.5 x 8.7"	3.8 x 9.7 x 12.9"
Weight	1.21 lbs.	2.21 lbs.	2.31 lbs.	2.97 lbs.	5.64 lbs.

XENYX SERIES

Premium Analog Mixers

The XENYX series represent Behringer's latest and most advanced analog mixer technology, the center piece of which is the new XENYX "Invisible" mic preamp that matches the sound quality, transparency, headroom and dynamic range of boutique style, standalone mic preamps. XENYX mixers are available in a wide range of configurations ranging from five to twenty four channels and can be broken down into three main categories: analog mixers; analog mixers with built-in 24-bit effects; and analog mixers with built-in 24-bit effects and stereo graphic EQ that can be applied to the main or monitor outputs. All XENYX mixers feature a combination of mono Mic / line and stereo line inputs with "British-style" two- or three-band EQ. And several of the XENYX mixers come with an external USB/Audio interface that allows direct plug and play connectivity with a Windows or Mac computer. Whether you need simple, single mic input mixer for an office meeting presentation or multiple mic and line level inputs, with sub group routing for larger venues, the Xenyx series has got you covered.

502

- Ultra low-noise, high headroom, five input, two bus analog mixer.
- Five input channels including a state-of-the-art XENYX mic preamp, with XLR and 1/4" connectors and 2-band "British style" EQ; two line level stereo channels with 1/4" input connectors.
- 1/4" main mix outputs with dedicated level control, stereo CD/tape outputs plus a separate 1/4" headphone output with dedicated level control.
- CD/tape inputs assignable to headphone or main mix outputs.

802 *(Same as the 502 except)*

- Eight input channels including two XENYX mic preamps with XLR 1/4" conectors and 3-band "British style" EQs; two stereo channels with 1/4" connectors and 3-band "British style" EQs.
- Global phantom power switch for mic pres.
- One post fader aux send per channel for use with external effects or monitor mixes.
- One stereo aux return for FX applications or as separate stereo input.
- Dedicated control room outputs with a level control shared by the headphone output.

1002/1202 *(Same as the 802 except)*

- Ten input (1002) and twelve (1202) channels including two (1002) or four (1202) XENYX mic preamps with XLR / 1/4" connectors and 3-band "British style" EQ; four stereo channels with 1/4" connectors, independently switchable for +4 / -10 dB operation.
- FX to control room function helps to monitor effect signal via headphones and control room outputs.
- Long-wearing 60mm logarithmic-taper master fader and sealed rotary controls.

1002FX/1202FX

(Same as the 1002 and 1202 respectively, except)

- They incorporate a studio-grade 24-bit stereo FX processor with 100 awesom presets including reverb, chorus, flanger, delay, pitch shifter and various multi-effects.
- FX send control per channel for internal FX processor and/or as external send.

1204 *(Same as the 1202 except)*

- Twelve input channels including four XENYX mic preamps with XLR / 1/4" connectors, 3-band "British style" EQ and switchable low-cut filter; two stereo channels with 1/4" connectors, 3-band "British style" EQ and independently switchable for +4 / -10dB operation; and two stereo aux returns with 1/4" connectors.
- Two aux sends per channel (one pre-fader and one post-fader).
- Mute/alt 3-4 function, available on all channels, allows you to mute any channel and route it to a pair of alternate 1/4" outputs — ideal for tracking or splitting a mix.
- Two stereo aux sends for monitor and effects routing.
- Balanced XLR main mix outputs.
- Control room/phones outputs with multi-input source matrix.
- Rackmount brackets included for ultimate flexibility.
- USB/audio interface included to connect directly to your computer. Audio recording and editing software can be downloaded for free from the Behringer website.

1204FX *(Same as the 1204 except)*

- Incorporated a studio-grade 24-bit stereo FX processor with 100 presets including reverb, chorus, flanger, delay, pitch shifter and various multi-effects.

BEHRINGER

XENYX SERIES

XENYX 1222FX: 16-input 2/2-bus mixer with **7-band stereo graphic EQ**, 24-bit Multi-FX processor and USB/audio interface.

XENYX 1832FX: 18-input 3/2-bus mixer with **9-band stereo graphic EQ**, 24-bit Multi-FX processor and USB/audio interface.

XENYX 1622FX:
16-input 2/2-bus mixer with 24-bit Multi-FX processor and USB/audio interface.

XENYX 2222FX:
22-input 2/2-bus mixer with 24-bit Multi-FX processor and USB/audio interface.

XENYX 2442FX:
24-input 4/2-bus mixer with 24-bit Multi-FX processor and USB/audio interface.

	502	802	1002 (FX)	1202 (FX)	1204 (FX)	1222FX	1622FX	1832FX	2222FX	2442FX
Input Channels										
Mono Mic / Line Inputs	1	2	2	4	4	4	4	6	8	8
"British" Style EQ	2-Band	3-Band	3-band	3-band	3-band	3-Band	3-Band	3-Band	3-Band	3-Band
Sweepable Mid	–	–	–	–	–	–	✔	✔	✔	✔
Low Cut Filter	–	–	✔	✔	✔	✔	✔	✔	✔	✔
Aux Sends	–	1	1	1	2	2	2	3	3	4
1/4″ TRS Inserts	–	–	–	–	–	Inputs 1-4	4	6	8	Inputs 1-8
Global Phantom Power	–	✔	✔	✔	✔	✔	✔	✔	✔	✔
Stereo Line Inputs	2	2	4	4	2	4	4	4	4	2
"British" Style EQ	–	3-band	–	–	3-band	3-Band	4-Band	4-Band	4-Band	4-Band
Aux Sends	–	1	1	1	2	2	2	3	3	4
Switchable -10 / +4dB	–	–		✔	–	–	✔	✔	✔	–
Mono Mic/ Stereo Line Inputs	–	–	–	–	–	2	–	–	–	2
Effects and Sub Groups										
Built-In 24-bit Effects	–	–	1002FX	1202FX	1204FX	✔	✔	✔	✔	✔
Aux Returns	–	1 Stereo	–	–	2	2 Stereo	2 Stereo	2 Stereo	3 Stereo	4 Stereo
Sub Groups	–	–			Alt 3-4		2	2	2	4 Stereo
Main Section										
Main Outputs	1/4″	1/4″	1/4″	1/4″	XLR	XLR	XLR	XLR	XLR / 1/4″	XLR / 1/4″
Main Inserts	–	–	–	–	–	–	–	–	–	✔
LED Ouput Metering	4-seg	4-seg	4-seg	4-seg	12-seg	12-seg	12-seg	12-seg	12-seg	12-seg
Control Room Outputs	–	1/4″	1/4″	1/4″	1/4″	1/4″	1/4″	1/4″	1/4″	1/4″
RCA Tape I/O	✔	✔	✔	✔	✔	✔	✔	✔	✔	✔
Graphic Main/Monitor EQ	–	–	–	–	–	7-Band	–	9-Band	–	–
General										
60mm Logarithmic-Taper Faders	–	–	Master Only	Master Only	✔	✔	✔	✔	✔	✔
USB Audio Interface Included	–	–	–	–	✔	✔	✔	✔	✔	✔
Rackmount Brackets	–	–	–	–	✔	✔	✔	–	✔	✔

1202-VLZ PRO • 1402-VLZ PRO

12 x 2 and 14 x 2 Compact Mixers

Providing maximum performance in minimum sizes, the 1202-VLZ Pro and 1402-VLZ Pro are the mixers of choice for tens of thousands of musicians and sound engineers who need equipment to serve "double duty" in studios and on the road. With 12 or 14 balanced input channels divided between 4 (1202) or 6 (1402) mono mic/line inputs and 4 stereo line input channels, these mixers excel in the field or in the studio. Video suites doing dialog recording, voiceover or sound effects and project studios will find the range of bussing flexibility a blessing. For live gigging, the rugged steel chassis will stand up to the abuse of the road and the 2 aux sends are perfect for monitor and or effects sends.

FEATURES

Input Channels

- 4 mono balanced XLR mic/ 1/4" line inputs with inserts, trim and rotary level controls.
- 4 balanced 1/4" stereo line inputs with rotary level controls.
- 2 Aux sends per channel can be used as effects sends or for creating monitor mixes and offer 15dB of extra gain above Unity
- Each input has 3-bands of EQ at 80Hz, 2.5kHz and 12kHz with a ±15dB boost/cut.
- Inputs have a -18dB/oct. 75Hz Lo Cut filter that eliminates stage rumble, wind noise, P-pops and other low frequency noise
- The Mute/Alt 3-4 buttons located on each input channel serve two functions: muting the input channel from the main mix, and signal routing, where they act as your gateway to an extra stereo bus.
- Constant-loudness pan pots on each input channel keep sound at a consistent volume when panning between left, center and right positions.
- PFL Stereo in-place Solo on each channel.

Aux Inputs

- 2 balanced 1/4" stereo returns with EFX to Monitor switch.
- Aux 1 master control with Monitor/Post assign switch.
- Stereo RCA 2 track tape return.

The 1202 and 1402-VLZ PRO are the standard for small-to-medium video post production suites. They're the most popular mixers for home project studios. They're in touring racks of performers. They record location sound for major Hollywood movies. They're on duty at major-league football games, recording the crunch of bodies and the sportscasters' breathless play-by-play. They are also used as live field mixers by the news departments of every major network.

Outputs

- Main stereo outputs are XLR-balanced switchable from +4dBu to mic level.
- 1/4" balanced alternate outputs (alt 3/4) are assignable from mute buttons on input channels.
- 2 balanced 1/4" auxiliary sends.
- 1/4" TRS balanced stereo control room outputs.
- Stereo RCA (2 track) tape outputs.
- Multi-input source matrix with level control lets you route any combination of Main Mix, Tape In and Alt 3-4 to the Control Room/Phones bus. Routings can be used for submixes, monitoring or tracking and can be subsequently routed to the main mix.

Additional Features

- Gain knobs have Unity gain detents, when input levels are properly set, the highest headroom and lowest noise floor is at unity gain.
- 12-segment LED's give accurate level status of main outputs or soloed channels.
- 48-volt phantom power for condenser mics.
- Built-in power supply – no wall wart!
- Rude Solo Light LED bluntly advises that a channel is soloed.
- Tape input level control and Tape To Main Mix switch.
- 3-year parts and labor warranty.
- Optional RM1202VLZ rackmount ears.

1402-VLZ PRO STEP-UP FEATURES

- 6 mono balanced XLR mic/ 1/4" line inputs instead of 4.
- Switchable AFL/PFL Solo.
- Optional RM1402VLZ rackmount ears.
- 60mm long-wearing log-taper faders ensure a consistent, smooth accurate response through the length of the fader travel.

Mackie Mixer Technology

Mackie revolutionized the compact mixer market by applying features and audio quality previously reserved for high-end, large format mixers. From the smallest to the largest of their models, Mackie puts their best effort into every phase of board design. For example, XDR (Extended Dynamic Range) mic preamps offer over 130dB of headroom, exceeding the performance of outboard preamps costing hundreds per channel. Multimedia authors, live venues, broadcast facilities and houses of worship seeking uncompromising sonic quality and maximum flexibility will find what they are looking for in Mackie's VLZ PRO mixer line.

Very Low Impedance

- Low impedance is achieved by scaling down resistor values by a factor of 4, resulting in a corresponding reduction in thermal noise.

XDR Mic Preamps

- 130dB dynamic range and extremely flat frequency response allows the XDR mic preamps to handle inputs up to192kHz without added coloration.
- DC pulse transformer reject RFI without attenuating frequencies of 15kHz and above.
- Ultra-high-speed, large-geometry input diodes protect the XDR mic preamps from hot-patching and direct short circuits in cables carrying phantom power.

EQ

- Positioned at 12kHz, the Hi Shelving EQ adds sheen and presence to vocals, enhancing the textures of sounds without contributing to aural fatigue.
- Positioned at 80Hz, the Low Shelving EQ emphasizes the fundamental lows of kick drums, and other bass instruments while allowing you to fatten up male vocals and instruments like guitars.
- Mid-range frequency is placed at 2.5kHz (1202/1402-VLZ PRO), harmonics of vocals and instruments are enhanced without becoming strident or fatiguing.
- Sweepable Mid-Band EQ (1604/1642-VLZ PRO) from 100Hz to 8kHz for specific EQ treatment of a broad range of frequencies.

Mix Amp Headroom

- Negative gain mix amplifier sets standard mixing levels at -6dB. This offers a greater amount of headroom, allowing up to 4 times as many hot signals to be summed at the main mix bus without clipping.

Impact Resistant

- Knobs ride just thousandths of an inch from the metal surface of a mixer chassis.
- Ultra-tight lip seal design provides a continuously-sealed barrier against dust and liquid.
- Brutal knob impact is absorbed by broad pressure on a tough circuit board. A braced, horizontal circuit board and shock-absorbing structure eliminates force transferred to the circuit board.

1642-VLZ 16 x 4 x 2 Compact Mixer

Bridging the gap between the 1604-VLZ Pro (next page) and the smaller 1402-VLZ Pro, the 1642-VLZ Pro gives you 4-bus mixing flexibility, ten XDR mic preamps and four stereo line-level channels—fewer mic preamps and more line-level inputs at your fingertips. Yet it also has live-sound features like EFX to monitor, AFL/PFL solo, pre-fader aux sends, and built like a tank construction. The ideal mixer if you record with lots of keyboards, samplers and drum machines. Perfect for home and project studios as well as video post-production applications.

STEP-UP FEATURES FROM THE 1402-VLZ PRO

Input Channels

- 16 input channels total— channels 1- 8 are mono and channels 9 - 16 are stereo.
- Each channel features input trim, 4 aux sends (aux 1 & 2 assignable pre/post), -20dB pad, 75Hz HPF, Solo (PFL and Solo-In-Place), mute, pan, bus 1/2, 3/4 and L/R assignment buttons and overload LEDs
- Channels 1 - 8 feature balanced XLR mic/ 1/4" line with inserts, direct outputs and 3 band EQ
- 2 stereo balanced XLR mic/ 1/4" line inputs, 2 balanced stereo 1/4" line inputs
- 4-band active EQ on stereo channels

Outputs

- Four 1/4" balanced subgroup outputs have 60mm faders, switchable L/R assignment to the main mix bus.
- Two 1/4" stereo headphone outputs
- Four 1/4" balanced aux sends. Aux send 1-2 master section with level controls and solo
- 1/4" balanced mono output with level control

Additional Features

- Four 1/4" balanced stereo aux returns with level controls and solo.
- Switchable AFL/PFL Solo with level control

- Optional rack ears allow mounting in a standard 19" rack.

1604-VLZ PRO

16 x 4 Compact Mixer

The highest headroom and lowest noise of any mixer in its class, the 1604's flexible 4-bus architecture is ready for just about any project recording studio or live venue. Post production and broadcast facilities will also appreciate the myriad routing possibilities. VLZ design ensures quiet mixes with all 16 channels open during mix down, while the XDR mic preamps reveal all of the subtleties and nuances of your favorite condenser mic. Mackie's rotopod design and supplied rackmount hardware allows you to configure the mixer 5 ways by allowing you to rotate the input and output jacks to the top, back or front of the mixer with or without rackmounting. With unprecedented sonic performance, bandwidth, dynamic range and versatility, the 1604-VLZ meets the demands of the most sophisticated digital audio workstations —while remaining totally affordable.

STEP-UP FEATURES FROM THE 1642-VLZ PRO

Input Channels

- 16 mono balanced XLR mic/ 1/4˝ line inputs with inserts, input trim, 6 aux sends/4 per channel (aux 1 & 2 assignable pre/post), -20dB pad, Solo (PFL and Solo-In-Place), mute, pan, bus 1/2, 3/4 and L/R assignment buttons and overload LEDs
- Each input channel features 3-band active EQ with sweepable midrange (12kHz high shelving, mid eq sweep between 100Hz - 8kHz, 80Hz low shelving eq ±15dB) and 75Hz HPF
- Input channels 1-8 feature 1/4" balanced direct outputs

Outputs

- 1/4" balanced main outputs with inserts
- 6 balanced 1/4" auxiliary send
- Single 1/4" headphone output with level control

Additional Features

- 5 physical configurations via rotating I/O pod
- Rack mount kit included

DFX-6 / DFX-12 Compact Live Sound Mixers with EFX

Combining Mackie's sound quality with an extensive feature set, the DFX-6 and DFX-12 are designed specifically for solo or small performing groups that don't have the luxury of a front-of-house sound technician. All knobs are color-coded and can be easily identified at a glance. Channel faders are white. Effects and Monitor Sends are red. Master level faders are blue. The jack field is on the top surface so connections are immediate and every channel has a level set and overload LED that can be easily seen on a dark stage. Both include a combination of mic/line and stereo line inputs, silky smooth 60mm faders, and Mackie's proprietary 32-bit EMAC custom digital effects processor with 16 effects. Each also offers low-noise, low-distortion, studio-grade mic preamps wrapped in a box rugged enough to withstand years of on-the-road wear and tear.

- Low noise, high headroom mic preamps with switchable phantom power
- 5-band stereo graphic equalizer with 12dB boost/cut, Bypass and Aux/Main Assign
- 2-band channel strip shelving EQ at 80Hz and 12kHz
- 75Hz Low Cut filters and inserts on mono mic/line channels
- 32-bit Digital EFX Processor with 16 effects
- Input trim controls with LED level set indicators
- Separate Aux Send and Effects Send for each channel
- 2 stereo Aux Returns
- Master Aux 1, Aux 2/EFX and CD/Tape Return faders
- Effects to Monitor feature with separate rotary level control
- Tape/CD inputs and tape outputs
- Vocal Eliminator switch for "Karaoke" use
- Break switch for playing music between sets
- Headphone output with level control
- Balanced /unbalanced XLR and 1/4" main stereo outputs

CFX12MKII • CFX16MKII

12- and 16- Channel Audio Mixers with Digital Effects

CFX-16

Available in 12 (CFX-12MKII) and 16 channel (CFX-16MKII) configurations, they are ideal all-in-one compact mixers for live sound applications. They incorporate the same low-noise, high-headroom mic pres, four assignable sub groups, 32-bit digital effects and 9-band graphic EQ as the original CFX series with several ergonomic enhancements including Onyx styled knobs, easier to read graphics for low light situations and impact resistant rubber side panels for improved durability.

Input Channels

- Level-setting LED for each channel.
- Low-noise, high-headroom mic preamps with 50dB of gain; 48v phantom power.
- +30dB of line level gain and a full 15dB of attenuation to "pad" hot signals.
- Two Aux Sends with balanced 1/4" outs, switchable to pre-fader for monitor use and post-fader for use as effects sends.
- One external and one internal EFX Send.
- Pan, Mute, PFL solo on each channel
- Pre-Fader Solo switch allows channel monitoring via headphones.
- 3-band EQ (12kHz shelving HF, ultra-wide 100Hz to 8kHz bandwidth sweepable peaking Midrange EQ and 80Hz LF).
- Inserts and 100Hz 18db/octave low-cut filters on all mic/line channels.
- 4-band EQ on stereo line channels.

Subgroup

- Four Subgroup buses with 1/4" balanced direct outputs and L/R assign "collect" channel signals assigned to them so you can submix vocals, drums and other audio signals for monitoring or tracking.

Effects

- 32-bit digital FX with 9 reverbs, 4 delays, phaser, chorus, flange; 2 parameter controls and an EFX wide spatial expander and bypass switch.

Master Section

- Studio-quality, 9-band stereo graphic EQ.
- Tape/CD inputs with level control assignable to Main Mix via Break switch
- RCA tape/CD inputs and tape outputs.
- Two stereo effects returns with balanced 1/4" inputs.

Outputs

- Balanced/unbalanced 1/4" TRS and balanced XLR outputs for mains with inserts.
- Headphone jack w/level control.
- XLR balanced subwoofer output from built-in 18dB/oct. 75Hz crossover!
- Extra 1/4" balanced utility stereo outputs with level control (post-Main Fader).

Conveniences

- Break Switch mutes all channels and routes Tape input to the mains while you're on break so you don't have to worry about feedback during breaks.
- Long-wearing 60mm logarithmic taper faders give you smooth, linear control throughout the fader's entire travel.
- Rude Solo Light alerts of any current soloed channels.

Mixer	1202-VLZ Pro	1402-VLZ Pro	1642-VLZ Pro	1604-VLZ Pro	CFX-12	CFX-16	CFX-20
Total Channels	12	14	16	16	12	16	20
Buses	2	2	4	4	4	4	4
Mono Inputs	4 Mic/Line	6 Mic/Line	8 Mic/Line	16 Mic/Line	8 Mic/Line	12 Mic/Line	16 Mic/Line
Stereo Inputs	4 Line	4 Line	2 Mic/Line, 2 Line	–	2 Line	2 Line	2 Line
XDR Mic Preamps	✓	✓	✓	✓	–	–	–
EQ Mono Channels	3-Band (Fixed)	3-Band (Fixed)	3-Band (Mid-Sweep)	3-Band (Mid-Sweep)	3-Band (Mid-Sweep)	3-Band (Mid-Sweep)	3-Band (Mid-Sweep)
EQ Stereo Channels	3-Band (Fixed)	3-Band (Fixed)	4-Band (Fixed)	–	4-Band (Fixed)	4-Band (Fixed)	4-Band (Fixed)
Aux Sends/Channel	2 Mono	2 Mono	4 Mono	6 Mono	2 Mono	2 Mono	2 Mono
Aux Returns	2 Stereo	2 Stereo	4 Stereo	4 Stereo	2 Stereo	2 Stereo	2 Stereo
Direct Outputs	–	–	8	8	–	–	–
Main Outputs	XLR, 1/4" Bal.	XLR, 1/4" Bal.	XLR, 1/4" Bal.	XLR, 1/4" Bal.	XLR, 1/4" Bal.	XLR, 1/4" Bal.	XLR, 1/4" Bal.
Mono Output			1/4" Bal.	1/4" Bal.	XLR Bal.	XLR Bal.	XLR Bal.

ONYX 1220 / 1620

Premium Analog Mixers with FireWire Option

The Onyx 1220 and 1620 are small format, premium analog mixers that employ Mackie's latest technologies and an expanded feature set. These include extremely low-noise ONYX microphone preamps and circuitry, classic "British console" EQ, unmatched durability, and plenty of direct instrument inputs. But the ONYX mixers don't stop there — they also offer an optional FireWire card that allows you to intergrate the mixers into any computer-based system. The Onyx mic preamps were designed to deliver the high level of accuracy and transparency of esoteric, boutique studio mic pres, while at the same time be able to function in real world mixing environments when faced with the challenges of RF and microwave interference as well as long cable runs. To combat these inevitablities, Onyx mic preamp use custom high-performance IC chips developed specifically for low-noise, high-headroom audio with a dynamic range of 123dB. The uncompromised audio and build quality as well as the flexibility of the ONYX range make them ideal for any recording or sound reinforcement system.

FEATURES

- Premium 12-channel small-format analog mixer with four mono mic / line inputs and four stereo line level inputs.
- 60mm Logarithmic Taper faders for smooth, linear fades
- Balanced direct outs for every channel via dual DB-25 connections
- The four mono XLR mic / 1/4" TRS line inputs include ONYX mic preamps with 3-band Perkins EQ with sweepable mids; switchable low cut filter; 2 Aux sends; individual phantom power switches for each channel; 1/4" inserts; mute switches w/ routing to Alt 3-4 outputs; four-segment LED metering.
- Selectable Hi-Z instrument inputs are available on the first two channels
- Four stereo line-level inputs with 3-band Perkins EQ; mute switches w/ routing to Alt 3-4 outputsfour-segment LED metering
- 3-band Perkins EQ circuitry with true hardware bypass, based on classic "British EQ" circuitry from mixing desks of the '60s and '70s.
- "Planet-Earth" switching, internal power supply for worldwide use.

Master Section

- XLR balanced main outputs
- 1/4" TRS control room outputs and headphone output with independent level controls
- 12-segment LED output metering
- Two master Aux sends with pre / post switches and two stereo Aux returns
- Unbalanced RCA Tape I/O
- Built-in Talkback section for use with internal or external mic via XLR input.

ONYX 1620 STEP-UP FEATURES

- Premium 16-channel small-format analog mixer with eight mono mic / line inputs and four stereo line level inputs.
- Four-band Perkins EQ circuitry with true hardware bypass
- Four mono Aux sends w/ Pre/Post switches and four stereo Aux returns
- The 8 mono XLR mic / 1/4" TRS line inputs include ONYX mic preamps with 4-band Perkins EQ with sweepable mids; switchable low cut filter; 4 Aux sends; individual phantom power switches for each channel; 1/4" inserts; mute switches with routing to Alt 3-4 outputs; four-segment LED metering.

96 kHz FireWire Option Card

- User installable 24-bit/96kHz FireWire I/O Card allows you to stream 12 (1220) or 16 (1620) independent channels of audio, plus stereo mix, directly to Mac or PC as well as monitoring two channels of audio from the host computer.
- Includes full version of Tracktion2 Audio and MIDI Production Software with Final Mix mastering tools
- Works with any Windows XP ASIO/WDM host or any compatible Mac OS X Core Audio

ZX2 • ZX4

Two & Four Zone Mixers

The ZX2 and ZX4 are 1RU zone mixers with two and four output zones respectivley. They are ideal for fixed installations including hotels, convention centers, theaters, restaurants and retail stores. They offer three stereo RCA line inputs, one paging microphone input with EQ and ducking depth control, and an emergency input. The ZX2 offers two output zones, each with its own separate subwoofer output, while the ZX4 offers four zone outputs for even greater zone coverage. Each unit also features a mono "utility" output for use in areas such as restrooms and foyers. Zone and utility outputs all have an individual source selector and level control, while zone outputs have an added high and low EQ. An emergency interface connector allows for override control and insert of emergency message paging. The added option of remote volume control for each zone makes the ZX2 a must have for your zone mixing requirements.

- Three stereo RCA line inputs with individual trim controls
- Paging microphone input and 1/4" TRS emergency input for emergency message broadcasting
- Microphone ducking depth and EQ controls
- Utility output provides audio to general utility areas (frestrooms, etc.)
- Utility output source selectable
- Stereo/Mono switch on zone 1 and 2
- Remote level controls can be wired to the two zones for applications requiring remote adjustment of audio levels

ZX 2 Only

- Two stereo zone outputs with independent source select switches and level controls
- Subwoofer output on each zone
- High and low EQ controls on each zone

ZX 4 Only

- Four stereo zone outputs with independent source select switches and level controls

MU 200XP Powered Mixer

The MU 200XP is a table top powered mixer with a built-in 200w power amplifier and 12-inputs consisiting of two sets of stereo inputs and four mono XLR mic / 1/4" line inputs with individual phantom power. Each mono mic input feautres ultra low noise pre-amps and 75 Hz (18 dB/oct.) low-cut filters that ensure high fidelity sound while eliminating low frequency stage rumble, plosives and wind noise. A 3-band EQ on every channel and an onboard 24-bit digital effects processor, with 16-preset programs and parameter control give you maximum control over your mix. The MU 200XP is ideal for clubs and other applications that demand power in a limited space. It also works great as a keyboard mixer, sub-mixer or monitor desk.

- Built-in 200W (100W + 100W) stereo power amplifier
- Four balanced XLR mic/ 1/4" line inputs with 3-band EQ, 75Hz low-cut filter, 1/4" inserts, alt 3-4 bus assignment
- Two 1/4" stereo Line channels with 3-band EQ, alt 3-4 bus assignment
- Mini 1/8" stereo and stereo RCA CD/tape inputs and outputs
- +48V phantom power on Mic channels
- ALT 3-4 stereo bus
- AUX cue allows channels 1 to 8 to be independently monitored in stereo
- Dual 10-segment LED level meters
- 24-bit digital multi-effect processor with 16 programs plus one main parameter control, tap control and foot switch jacks
- Two AUX sends per channel and two 1/4˝ stereo AUX returns mean that you can combine the MU 200XP with a variety of signal processors and other equipment
- Rec out with trim control for record level matching
- Control room / headphone source matrix
- High-volume headphone output

MU SERIES

Compact Mixers

MU series are compact, versatile and affordable analog mixers that are available in a wide variety of channel configurations from 5 to 24 mono mic/line and stereo inputs. Each MU mixer employs ultra low noise pre-amps to ensure high quality sound when used in sound reinforcement. Low-cut filters on mono channels eliminate unwanted sounds like stage rumble, P-pops and wind noise. Multi-band EQ on every channel gives you maximum control over your mix. Select MU series mixers feature onboard 24-bit digital effects processor, with 16 preset programs including delay, reverb, symphonic and flange as well as user-defined programs. The MU series' monitoring section offers dual multi-segment LED level meters and high volume headphone output. MU series mixers are available to suit any budget in any live sound reinforcement applications.

FEATURES

MU502

- One XLR mic / 1/4" line input with level and pan, two-band EQ, low cut filter, 1/4" TRS insert and Peak LED.
- One mono XLR mic / 1/4" stereo line input with rotary level and pan controls.
- One 1/4" stereo line input with rotary level and pan controls
- Mini 1/8" stereo and RCA Tape/CD rec out and returns with independent trim controls
- Global +48V phantom power
- Dual 4-segment master level meter
- Headphones output with volume control
- Balanced 1/4" master outputs

MU802 *(Same as MU502 except)*

- Two balanced XLR mic / 1/4" line inputs with rotary level and pan controls, 3-band EQ, post fader effects send and peak LED.
- Two 1/4" stereo line inputs with rotary level and pan controls, 3-band EQ and post fader effects send.
- 1/4" mono effects send and 1/4" stereo AUX returns
- Stereo effects send cue for monitoring individual channel in stereo image
- Mono/Stereo switch on main mix for checking mono system playback
- Separate main mix, control room and headphone outputs
- Balanced 1/4" master outputs with 60mm fader control, peak and VU metering.

MU1002 *(Same as MU802 except)*

- Total of four 1/4" stereo line inputs with rotary level and pan controls, 3-band EQ, low cut filter and post fader effects send.

MU1202 *(Same as MU1002 except)*

- Two AUX sends per channel plus two 1/4" stereo AUX returns
- Control room/ headphone source matrix allows individual assignment of Aux 1, Aux 2, main mix and 2-track return.

MU1202X *(Same as MU1202 except)*

- 24-bit digital multi-effect processor with 16 programs plus one main parameter control, tap tempo control and foot switch jack.
- 1/4" inserts on mono input channels
- ALT 3-4 stereo bus

MU1705 *(Same as MU1202 except)*

- Five balanced XLR mic / 1/4" line inputs with 60mm faders, 3-band EQ, low cut filter, two aux sends (1 assignable pre/post, 1 post), PFL, L/R and ALT group fader assignment switches; 1/4" inserts on channels 1 and 2.
- Three 1/4" stereo line inputs with 60mm faders, 3-band EQ, two aux sends (1 assignable pre/post, 1 post), PFL, and ALT group fader assignment.
- Two 1/4" stereo AUX returns with PFL, stereo RCA I/O with PFL for the return.
- Dual 13-segment LED level meter
- Two 1/4" balanced audio (sub) groups

MU1722X *(Same as MU1705 except)*

- 24-bit digital multi-effect processor with 16 programs plus one main parameter control, tap tempo control and foot switch jack.
- Mini Stereo I/O and stereo RCA I/O each with trim control

MU SERIES

MU1822X

(Same as MU1722X except)

- Eight balanced XLR mic / 1/4" line inputs with 60mm faders, 3-band EQ with sweepable mid range, low cut filter, three aux sends (1 pre, 1 assignable pre/post, 1 post), PFL, L/R and alt group fader assignment switches; 1/4" inserts on channels 1 and 2
- Four 1/4" stereo line inputs with 60mm faders, 3-band EQ with sweepable mid range, three aux sends (1 pre, 1 assignable pre/post, 1 post), PFL, and alt group fader assignment
- Stereo 10-band graphic EQ, assignable to main mix or AUX 1 send
- Built-in switching power supply with universal connector, 100-240 VAC, 50/60 Hz

MU2442X

(Same as MU1822X except)

- Eight balanced XLR mic / 1/4" line inputs with 60mm faders, inserts, 3-band EQ with sweepable mid range, low cut filter, four aux sends (2 assignable pre/post), PFL, L/R and bus assignment assignment switches; pads on first four channels
- Two mono XLR mic / 1/4" stereo line inputs with 4-band EQ, four aux sends (2 assignable pre/post), PFL, L/R and bus assignment switches
- Two 1/4" stereo channels with 4-band EQ four aux sends (2 assignable pre/post), PFL, L/R and bus assignment switches
- Four 1/4" stereo AUX returns, two with effect to monitor
- Mono button on main L/R out

- Direct outputs for multi-track recording
- Four true subgroups with main L and R routing switches and double-bused outs
- Individual headphone, control room monitors and solo level controls

Mixer	MU200XP	MU502	MU802	MU1002	MU1202X
Total Channels	12	5	6	10	12
Mono Inputs	4 XLR mic / 1/4" line	2 XLR mic / 1/4" line	2 XLR mic / 1/4" line	2 XLR mic / 1/4" line	4 XLR mic / 1/4" line
Stereo Inputs	2 1/4" line	4 1/4" line	2 1/4" Line	4 1/4" Line	4 1/4" Line
Channel Inserts	Channels 1 + 2	—	—	—	—
EQ Mono Channels	3-band	2-band (ch 1 only)	3-band	3-band	3-Band
EQ Stereo Channels	3-band	—	3-band	—	—
Aux Sends/Channel	2	—	1	1	2
Aux Returns	2 Stereo	—	1 Stereo	1 Stereo	2 Stereo
Direct Outputs	—	—	—	—	—
Busses	Alt 3/4	—	—	—	—
Main Outputs	Stereo + Mono	Stereo	Stereo + Ctrl Room	Stereo + Ctrl Room	Stereo + Ctrl Room

Mixer	MU1202X	MU1705	MU1722	MU1822X	MU2442X
Total Channels	8	11	11	14	
Mono Inputs	4 XLR mic / 1/4" line	5 XLR mic / 1/4" line	5 XLR mic / 1/4" line	8 XLR mic / 1/4" line	10 XLR mic / 1/4" line
Stereo Inputs	2 1/4" Line	3 1/4" Line	3 1/4" Line	4 1/4" Line	4 1/4" Line
Channel Inserts	Mono Channels	Channels 1 + 2	Mono Channels	Channles 1 - 6	Channles 1 - 8
EQ Mono Channels	3-band	3-band	3-band / Sweepable Mid	3-band / Sweepable Mid	3-band / Sweepable Mid
EQ Stereo Channels	3-band	3-band	4-band	4-band	4-band
Aux Sends/Channel	2	2	2	3	4
Aux Returns	2 Stereo	2 Stereo	3 Stereo	2 Stereo	4 stereo
Direct Outputs	—	—	—	—	8
Busses	Alt 3/4	2	2	2	4 stereo
Main Outputs	Stereo + Ctrl Room	Stereo + Ctrl Rm + Mono	Stereo + Ctrl Room	Stereo + Ctrl Room	Stereo + Ctrl Room

MLM 42

Mic/Line Mixer

The evolution of the entertainment industry has necessitated the creation of an outboard mic/line device to compliment existing mixing consoles. Whether mobile mixing or broadcasting, there are occasional needs to expand your existing arrangement. Frustrations abound when it comes to adding mics for interviews, karaoke, and live performances because it it is expensive. Equipped with four Burr-Brown mic preamps, the MLM 42 gives you the studio-grade quality you've want, offering an easy and inexpensive way to enhance your existing gear and expand the number of live mics for any gig. Ideal for live sound, night clubs and fixed commercial installations.

Each input includes all the features you need to produce a high caliber show:

- Input level control
- 3-band accelerated-slope, full-cut tone controls
- Four Burr-Brown mic preamps, quiet to -126 dBu EIN
- Automatic line input recognition
- Overload indicator
- Full-range Output mix Level control
- Post-mix effects loop includes wet/dry pan control
- RCA unbalanced; XLR and TRS balanced parallel outputs
- Balanced outputs mic or line selectable
- 15-volt Phantom Power

MLM 82A Mic/Line Mixer

The MLM 82A features four XLR balanced, studio grade, mono mic/line inputs and 15v DC phantom power. Each of the mic/line inputs may be assigned to A, A+B or B outputs. Independent level/gain trim controls and signal/overload indicators are provided for each input. Phantom power is removed from any input set for line operation.

- Four stereo line level inputs with 12 dB of line gain, and a recessed mono switch with indicator and level control.
- Inputs may also be used with four mono A inputs and four mono B inputs.
- A and B output level controls set the master mix level independently for A and B outputs.
- A and B mix outputs each have an internal switch for padding the output signal to Mic level. The factory default is line level.
- The mix amplifiers feature independent overload indicators. To correct any overload condition, the entire mix can be reduced and/or individual input levels adjusted.

MLM 103 Mic/Line Mixer

The MLM 103 features six balanced, studio-grade mic inputs and two balanced, stereo line-level inputs. The mic preamps feature direct outputs. These can monitor the signal 'pre' or 'post' the mix Level control via rear panel switches. Each mic and stereo line input features 3-band EQ and mix level controls. Input overload indicators are peak detecting and illuminate 4 dB before clipping. Three balanced outputs are provided. A and B outputs may be used as a stereo pair in a single zone or as two independent mono zones. The AUX output is mono.

MLM 103

- Inputs 1 through 6 may be individually switched between Mic or Line level via rear panel switches.
- Inputs operate in Mic mode with a gain range of +12 dB to 60 dB.
- Each pair of inputs may operate with or without 15 volt phantom power via rear panel switches. When Inputs are operated in Line mode, the gain range is -4 to 12dB. When Line mode is selected, phantom power is defeated.
- Each input may be assigned to the A, B or AUX output.
- Stereo Line Inputs 7 through 10 accommodate +24dBu signal levels. The gain range is infinity to +12dB.
- The A/B assign switch for inputs 7/8 assigns 7 to output A and 8 to output B. The A/B assign switch for inputs 9/10 assigns 9 to output A and 10 to output B. The mono switch sends the sum of inputs 7 and 8 (or 9 and 10) to bus A and bus B. Assigning 7/8 or 9/10 to AUX sends the sum of input 7 and 8 (or 9 and 10) to the AUX output.
- The A, B and AUX outputs feature independent level controls and 10 segment meters with peak hold. Each balanced output provides an additional 6dB of gain and delivers a minimum signal level of +24 dBu into a 10k ohm load.

All connections are via Euroblock connectors.

SM 26B Splitter Mixer

The SM 26B is a 1RU splitter mixer, with six 1/4" TRS balanced mono inputs and outputs as well as left and right Master inputs/outputs, that can be configured for a number of useful applications.

- –10dBV to +4 dBu and +4 dBu to –10dBV level matching
- Six 1/4" TRS balanced mono inputs and six 1/4" TRS mono ouputs
- Two 1/4" TRS balanced master left and right inputs and two 1/4" TRS balanced master left and right outputs
- Six input level controls and six mix/pan controls
- Master input and output level controls
- Although all of the inputs and outputs are 1/4" TRS active balanced, they are compatible with unbalanced signals.

Applications

- The most basic application for the SM 26B is as a straight up six-to-two line level mixer. Each of the six mono input channels features it's own mix/pan and level control.
- Another application for the unit is splitter mode in which you can take one or two line level signals and split them to any of the six mono outputs. In this mode, the Mix/Pan controls in this mode control the level from each of the two input buses to be applied to each output. Internal header blocks allow the Mix Output jacks to become an independent stereo out, allowing a total of eight outputs.
- It may also be used as a 6 input, 6 output buffer amplifier which is useful for level matching and minimizing the interaction that can occur between components with mismatched impedances. In the buffer mode, the signal applied to Input 1 is delivered to Output 1, and so on.
- You can also use the SM 26B in a combination of these modes. (For example, configure it as a 4 stereo input, stereo output line mixer, or one stereo input, four stereo output stereo splitter.)

SM 82 Stereo Line Mixer

The SM 82 is an affordable and versatile 8-channel stereo line mixer with a rotary stereo level control, and balance and stereo aux send slider controls per input channel. The compact 1RU, 5¼" deep mixer is flexible enough to do the job of mixers many times its size and cost. Short signal path design keeps signals clean and quiet from input to output.

- The aux section features left and right 1/4" sends and left and 1/4" returns with balanced and level control.
- The main 1/4" outputs feature a rotary level control and a slide control for left to right balance.
- Expand using the 1/4" TRS Main expand in/out jacks to create a 16, 32 or 48 stereo channel system within a minimum footprint.

RM SERIES MIXERS

RM64 Four Zone Mixer

The RM64 is a 1RU four zone mixer that combines two XLR paging microphone inputs with up to four stereo RCA line-level source inputs. Dedicated front panel level controls are provided for each input and output. Front panel toggle switches allow youy to easily assign each input to the desired zone output. Each of the four XLR balanced zone outputs features a 1/4" remote volume jack that allows external control of the volume, independently for each zone. Switchable ducking of each line-level source offers easy automatic paging, while independently switchable phantom power is available for use with condenser microphones. The RM64 is the ideal solution for multi-source presentations, banquet rooms, offices, restaurant/night clubs and more.

RM65b Hexmix 6 x 4 Mixer

The RM65b is a six input, four output rack-mount mixer in a compact 1RU package, that thinks it's a full-sized mixing console. Each of the six XLR mic 1/4" line inputs channels has a monitor send, FX send, bass and treble controls, and a horizontally mounted volume slider. Rear panel trim controls on the rear panel allowing precise level adjustment are available for each mic input. Independently switchable 36v phantom power is also provided for the mic inputs. The main 1/4" left and right outputs are controlled by master left and right volume controls and dual 5-segment LED meters. There is also a separate 1/4" monitor output and 1/4" send and return jacks. An additional 1/4" Aux bus input allows you to expand the system by connecting multiple units. The RM65b is ideal for smaller systems that require flexibility and portablitiy without sacrificing sound quality.

RM67 Mic / Line Mixer

The RM67 is a single rack space audio mixer with three XLR mic / line inputs and four stereo RCA source line level inputs. Each mic input features level control with clip LED, variable tone control, switchable phantom power and pad. A 1/4˝ TRS insert allows you to apply signal processing to the mic signals. The four stereo consumer level source inputs have dedicated level controls. Mic input 1 and source input 4 include a talkover feature that permits paging and music priority functions. 1/4˝ left and right main outputs feature a master level control, as well as bass and treble controls. Master volume can also be controlled externally via the 1/4˝ remote volume jack. Pre-master RCA stereo record outputs are provided as is an RCA contact closure main output mute jack that allows the entire unit to be muted.

RM68 ZoneWolf Mixer

A commercial grade zone mixer, the RM68 lets you assign any combination of 3 XLR mic inputs, and 6 stereo RCA line-level source inputs to any one of two stereo zone outputs, or both. Mic and Source inputs 1 through 3 share volume slider and zone assign switches 1 through 3. Switchable talkover feature allows mic input one to override any audio assigned to the same zone. Source inputs 4 through 6 have their own volume slider and zone switch. +12v DC phantom power is switchable for each mic input. Each balanced 1/4˝ TRS zone output features a dedicated master volume, bass and treble controls. 1/4" TRS inserts for adding signal signal procssing to the zone outputs. 1/4" zone bus inputs allows cascading of multiple units. With a compact 1RU steel chassis, the RM68 discretely integrates into paging and music distribution applications for meeting rooms, houses of worship, schools, etc.

RM SERIES MIXERS

RM70 Mic/Line Selector

The 1RU RM70 is designed for applications where microphones must be mixed with an audio sourcer. There are three balanced XLR mic/line inputs with individually switchable +12v DC phantom power, and four stereo RCA source inputs. Each mic/line input offers level and tone controls as well as peak LED metering on the front panel. The desired source input is easily selected and can be controlled via level, bass and treble controls. Talkover function available on mic input 1 mutes all other audio signals when mic 1 is active. The stereo source 1 input offers a music on hold screw terminal output with dedicated level control. The Master outputs are 1/4" balanced TRS connectors. Applications include excercise studios, restaurants and hotels, Karaoke lounges, as well as business and educational A/V applications.

RM75 MixMate II

The RM75 is a DJ/Karaoke mixer in a 1RU steel chassis, that allows you to combine two balanced XLR mic inputs and four stereo RCA source inputs. For convenience, the mix one inputs is available on the front and rear of the unit and 12v DC phantom power is available for each mic. A 1/4" TRS insert allows you to add external signal processing and/or effects, such as reverb, to the mic signal. The two mic inputs and four source inputs have individual level controls. Additionally there are master Bass and Treble controls and a stereo/mono switch for the source inputs. A 1/4" stereo headphone output with dedicated level control, and cue select switch are conveniently located on the front panel for easy access. Main outputs include balanced 1/4" TRS connectors as well as unbalanced RCAs.

RM82 Mic/Line Mixer

The 1RU RM82 offers eight XLR mic, 1/4" line inputs. Each of the inputs features variable trim, level and tone controls. +48v DC phantom power is individually selectable for each mic input. The 1/4" TRS line inputs can be internally configured to be used as direct outputs or as inserts for applying signal processing to the mic inputs. The main output uses a single balanced XLR conector that can be internally switched for mic or line level compatibility. An RCA pre-master bus in and bus out allows you to cascade multiple units. Ideal for a variety of sound reinforcement applications including board rooms and churches.

RM203x Stereo Line Mixer

The RM203x is a ten channel stereo mixer with channel 1 being a balanced XLR mic input and channels 2-10 being stereo 1/4˝ line level inputs. Each input channel has a level control, a right/left balance control, an Aux level control, and a LED clip indicator. The mic input aso offers a trim control and +12v DC phantom power. Master outputs are balanced 1/4" TRS connectors. There are also dedicated stereo RCA tape outputs and returns. The Master section, on the front panel, features a master level control for the main and heapdhone outputs, level control for the stereo 1/4" Aux return, as well as a tape input level control.

MX152 MixMate

The MX152 is a half-rack space mixer with two balanced XLR mic inputs and three stereo RCA source inputs. It provides a compact and efficient way to mix sources such as AM/FM tuners, CD players, and video players with dynamic or condenser microphones. Mic inputs feature dedicated level and tone controls as well as switchable +12v DC phantom power. All source inputs offer level control and source inputs 1/2 share a common bass and treble control. Main outputs are RCA connectors. A series of DIP switches allows additional functionality.

MDR 624 • MDR 1064

6- and 10-Input Stereo Mixers

The MDR624 is a low cost 6-input mixer with two high quality mono mic/line inputs with XLR and 1/4" connectors and two stereo channels with 1/4" inputs. Each input channel features 3-band EQ and an aux send. The main output section features indpendent 1/4" main mix and and control room outputs plus a 1/4" headphone output, and 8-segment stereo LED VU metering. Stereo RCA CD/tape inputs and outputs are provided as well. The MDR1064 steps-up with a total of 10-inputs including 6 mono mic/line inputs and two stereo channels. It also has two aux sends per channel and XLR main mix outputs.

- Full-featured compact mixers for live use
- Two high quality mic preamps
- 3-band EQ on all channels
- Two stereo channels
- 8-segment stereo LED Bar VU meter

MDR 1064 Step-up Features

- Six high quality microphone preamps with channel inserts
- Dual auxiliary sends

MDR 6 6-Input Stereo Mixer

The compact MDR 6 is a six-input tabletop mixer in a portable and rugged package with 4 mono mic/line inputs and two stereo inputs. Perfect for a small studio or simple live setup, the MDR 6 features 60mm faders, 3-band EQ, aux send and pan or balance on each channel. There are four high quality mic preamps, an Effects return, dual 5-segment LEDs and a headphone out and mono out both with level controls. The left and right mix out also feature 60mm faders.

- 60mm faders on each channel and mains
- 3-band EQ on each channel
- Four XLR mic inputs
- Mono out with level control
- Dual 5-segment LEDs
- Hard disc mode for recording with a PC
- Aux send with effects return
- Headphone out with level control
- In-line power supply

MDR 8 8-Input Stereo Mixer

The MDR 8 is an eight input stereo mixer with 24-bit DSP featuring 60mm faders, 3-band EQ, two Aux sends and pan or balance on each channel. Included are six high quality mic preamps, two Effects returns, dual 6-segment LEDs, a headphone out and mono out both with level controls. The left and right mix out also feature 60mm faders.

Step-up features from the MDR 6—

- Six XLR inputs with mic preamps
- 2 Aux send with 2 effects return
- 24-bit DSP effects (lush Hall, Room and Vocal reverbs, Chorus and Delay)
- Dual 6-segment LEDs

MDR 10

10-Input Stereo Mixer

The 10-input MDR 10 packs professional features into a compact package. All channels feature a high quality mic preamp, 60mm faders, a pan control and a 1/4" and XLR input (with mic preamp). Channels 1-6 offer a gain control, 3-band EQ with sweepable mids, a low-cut filter, two Aux sends (1 switchable pre/post, 1 to the DSP), Solo and Mute switches and smooth 60mm faders. Channels 7-10 feature 2-band EQ, 1 Aux send (switchable to Aux 1 or 2), Solo and Mute switches and 60mm faders. The outputs and bus 3 and 4 are on 60mm faders and the master section features selectable DSP, headphone out with level control, effects returns, mono out, phantom power and more.

Step-up features from the MDR 8—

- 10-channel stereo mixer with 2+2 bussing
- 10 XLR inputs with mic preamps
- 3-band EQ with sweepable mids and a low cut filter on channels 1-6
- Dual 12-segment LEDs
- I2-track in and out connectors with send to mix switch

MDR 16 16-Input Stereo Mixer

The MDR16 is a sixteen channel, four bus mixer with onboard 24-bit effects and 9-band master graphic EQ for live sound and studio applications. The mixer features eight mono XLR mic/ 1/4" line inputs, and four stereo/dual mono inputs that use XLR, 1/4" combi connectors. The MDR16's onboard effects offer eight different presets including lush delays, choruses, and reverbs. The four subgroups can be assigned to the main mix and/or sent to dedicated 1/4" outputs. The MDR16 is ideal for use in live sound reinforcement and recording applications as well as commercial installations.

- 16 input channels including eight mono mic/line inputs and four stereo/dual mono mic/line inputs.
- Each mono input channel features 1/4" TRS insert; 3-band EQ with sweepable mid; switchable low cut filter; two aux sends (Aux 1 assignable pre / post); solo; bus assign switches; clip LEDs
- Each stereo input channel features 2-band EQ; two aux sends; solo; bus assign switches
- Four 1/4" subgroup outputs with inserts
- Internal 24-bit DSP effects
- 60mm channel, subgroup and main faders
- The Main stereo output section features left and right 1/4" outputs with inserts; dual 12-segment LEDs; 9-band graphic EQ
- There is also a dedicate 1/4" mono output with level control
- Two Aux sends with two stereo returns
- Control room and headphone outs with dedicated level controls
- 2-track RCA I/O with level control and send to mix switch
- Switchable global phantom power

S-Zone 4-Channel Zone Mixer

Mix microphones and line level sources such as CD, tape and video players, and distribute independent mixes to any of four stereo zones. The S- Zone features two mic/stereo line inputs with ducking and an additional two stereo line inputs. Each of the input channels is assignable to any or all of 4 stereo zones outputs via easy to use LED backlit switches. Each of the S Zone's outputs has a 2-band EQ for adjusting the overall tonal response of each zone, while a five segment LED bar VU meter on all outputs provides a visual display of the level of each zone.

- 4 Channel / 4 zone stereo mixer
- 2 mic / stereo line inputs with ducking and 2 stereo CD/line inputs
- Euroblock input and output connectors
- On board monitor speaker and headphone output allow you to listen to zones without physically being in that zone's location
- Remote volume control

200M

4-Channel Microphone Mixer

The 200M mixer provides the flexibility microphone mixing provides, at a budget-concious price point. It features 4 high-quality, low-noise mic inputs with volume control. The first input is capable of excepting "AUX" (line level) input as well as mic level. The output stage features a balanced XLR male connection providing high output and low noise floor. Additionally, it features "AUX IN" and "AUX OUT" connections via unbalanced RCA phono connections. The AUX OUT serves as a secondary output and the "AUX IN" excepts line level input and signal from a second 200M for tandem operation.

- Four low-impedance microphone inputs
- Input 4 is switch-selectable for use with low-impedance microphones or an aux-level source.
- Connection of two mixers is possible for additional inputs
- Capability to use one balanced, low-impedance, microphone-level output and one auxiliary-level output simultaneously
- Requires Model PS20 Power Supply

M367 Portable 6-Channel Mic/Line Mixer

An industry standard, the M367 is a six-input mono mic/line mixer/remote preamplifier specifically designed for professional applications. A complete and compact console, the M367's excellent performance, versatility and features make it ideal for studio, remote, video deposition and sound reinforcement applications as well as an add-on mixer for expanding existing facilities. Built to meet the requirements of the most demanding field production applications.

- Six switchable XLR-balanced mic or line level inputs with individual gain controls and low-frequency roll-off switches.
- Two XLR-balanced outputs; one selectable mic/line output and one dedicated line output.
- Metal XLR connectors on both inputs and outputs, detachable AC cable.
- Feedback-type input gain controls for maximum clipping levels and dynamic range.
- Built-in switchable peak limiter cuts output overload distortion and adapts to power supply voltage.
- LED indicator shows limiter operation or overload with limiter defeated.
- Externally adjustable limiter threshold (-4 to +18dB).
- Wide, flat frequency response (20Hz to 20 kHz) and extremely low distortion up to +16dBm line level output.
- VU meter is calibrated for +4 and +8dB with range switch. Meter is also illuminated during AC operation.
- Phantom power for condenser mic operation.
- Front-panel headphone level control and monitor jack; can drive almost any stereo or mono headphones.
- Headphone output level is high enough to be used as an auxiliary unbalanced line feed to drive a tape recorder or power amplifier.
- Automatic muting prevents speaker damage during power on/off.
- Highly stable, low-distortion tone oscillator provides for line test and level checks.
- Rear panel Mix Bus jack facilitates stacking multiple M367's for additional input capability without losing any inputs. Two M367's connected, provides two independent master gain controls andtwo isolated line amplifiers with eight individually controlled inputs.
- Selectable 120 or 240v AC operation as well as portable DC capability (three 9v batteries required).

FP-410

Portable Automatic 4-Channel Mic Mixer with IntelliMix

A portable automatic mixer, the FP-410 is equipped with Shure's patented "IntelliMix" to deliver flawless automatic microphone mixing. The remarkable operating concept behind the FP-410, "Intellimix" combines three unique functions: Noise-Adaptive Threshold, MaxBus and Last Mic Lock-On, to provide greater gain before feedback, reduce pickup of ambient noise and eliminate comb filtering effects. Ideal for video production, broadcast, conference recording and field production, the FP-410 is also useful for convention facilities, hotels and sound installations.

Noise-Adaptive Threshold:

Distinguishes between constant background noise (such as air-conditioning) and rapidly changing sound (such as speech). This function continuously adjusts the activation threshold so only speech levels that are louder than background noise will activate an FP-410 channel.

MaxBus:

Eliminates the poor audio quality that results when a speaker is picked up by more than one microphone. It does this by controlling the number of microphones that may be activated for a single sound source. With MaxBus, one talker will activate only one FP-410 channel, even if multiple microphones are "hearing" that talker.

Last Mic Lock-On:

Maintains a seamless audio mix by keeping the most recently activated microphone open until a newly activated mic takes its place. Without this function, a long pause in conversation might cause all mics to turn off and sound as if the audio signal has been lost. With Last Mic Lock-On, background ambience is always present.

"IntelliMix"—How it Works

Multiple miking situations — with a number of talkers participating — have always presented problems for the audio technician. If too few mics are used, the coverage of each talker may vary, with one talker (nearest the mic) being louder and clearer than the next. Talkers farthest from the mics will sound "echoey" and reverberant, as very little of the direct sound from their mouths reaches the microphones. If too many mics are used, there's more background noise and reverberation pickup, as well as less gain before feedback if a sound reinforcement (PA) system is used.

It's somewhat like having multiple video cameras all focused on the same subject. If the camera signals are combined, the result is a blurred image. When multiple microphones are open for a single talker, the result is a blurred audio signal. But it's often not practical for someone to turn mics on when they are needed and off when they are not. The answer is the FP-410.

The FP-410 automatically attenuates any microphone not being used, greatly reducing excess reverberation and feedback problems. When a new talker starts, the FP-410 immediately selects and silently activates the most appropriate microphone. "IntelliMix" electronic processing enables the FP-410 to provide clear, natural voice pickup. The FP-410 significantly reduces the problems of "boomy" or "muddy" sound, insufficient sound level (because of feedback or "howling"), and operator errors. In fact, errors are virtually eliminated because the FP-410 doesn't need an operator or technician for continual adjustment — once set up, it is completely self-sufficient.

The FP-410 has numerous applications in video production and audio recording, broadcasting, and sound reinforcement. In any speech pickup application with multiple microphones, the FP-410 dramatically improves audio quality. Switching from manual to automatic operation allows an individual's voice to rise above background noise and reverberation to become clearer and more intelligible.

- Four XLR-balanced inputs and two XLR-balanced outputs. Each can be individually set for microphone or line-level signals.
- Any high quality, low-impedance, balanced mic (dynamic or condenser) can be used, including wireless and shotguns
- Additional FP-410 mixers can be interconnected. Linked systems can contain over 25 mixers and 100 microphones.
- Front-panel channel gain and master controls operate as in conventional mixers.
- Selectable hold time keeps microphones on during short pauses in speech.
- Automatic gain adjusts as additional microphones are activated.
- Wide, flat frequency response and low distortion up to +18dB output.
- LED indication of mic channel mix levels, output level and limiter action.
- Automatic muting prevents annoying thumps and loudspeaker damage when the FP-410 is turned on and off.
- Separate monitor input and tape output (aux-level) jacks.
- Front panel headphone monitor jacks with level control.
- 48-volt phantom powering for condenser microphones.
- Operates on AC or two 9-volt batteries.
- Includes optional bumpers (feet) for use on horizontal surfaces; a short cable for linking two FP-410's; and a rack mount kit for installation in a 19" rack.

SCM262

Stereo Microphone Mixer

A half rack space stereo mixer intended for sound reinforcement applications that integrate microphones with consumer stereo products. It offers two active-balanced mic inputs with 12v phantom powering for concdenser mics, as well as three unbalanced stereo aux level inputs. Easy to set up, it is ideal for use in classrooms and business meetings as well as background music and paging applications for restaurants and health clubs, etc.

- Designed to combine paging with background music
- One active balanced XLR mic input, one XLR mic, 1/4" line input, and three stereo RCA inputs
- One mic/line 1/4" output
- One stereo RCA aux output
- Ducking function (defeatable)
- Jukebox mute function (defeatable).
- Bass and treble EQ controls on ouput
- Internal power supply with removable power cable

SCM268 Four Channel Microphone Mixer

A straightforward, four-channel mic mixer for install applications, the SCM268 is housed in a sturdy half rack enclosure. It provides versatility and exceptional sound quality with low noise and a flat frequency response. It's wide range of balanced and unbalanced I/O allows it to interface with both pro and consumer audio sources. These include high-quality transformer-balanced XLR inputs, a switchable microphone/line level transformer-balanced XLR output, additional RCA line inputs and output, phantom power, and an auxiliary input channel. It is an ideal primary or sub mixer for sound reinforcement, recording, broadcast, or A/V presentation systems. The SCM268 can be securely mounted in single or dual rackmount configurations using supplied hardware, or can be fastened on or below a shelf, counter, or tabletop.

- Four transformer balanced XLR mic inputs and five unbalanced (-10dB0 RCA aux inputs
- Built-in low-cut filter (below 80Hz) and 12v phantom power on microphone inputs
- One transformer balanced XLR output (switchable for mic/line operation) and one RCA aux output
- Six-segment LED output level meter
- Six transformers provide protection from RF interference
- Internal power supply with a removable IEC power cord connector

SCM800 Eight Channel Microphone Mixer

The SCM800 is a full-featured, single rack space, eight channel mic mixer that is perfect for for a wide range of applications in sound reinforcement and installations, and presentation systems. Each mic channel offers adjustable EQ, 1/4" insert/direct outputs and 48v phantom power for condenser mics. The SCM800's linking capability allows you to connect four units for up to 32 simulataneous microphone channels.

- Eight active-balanced mic/line inputs with block connectors, 48v phantom power and 2-Band EQ (low-frequency rolloff and high-frequency shelving) per channel
- Eight 1/4" TRS insert points or direct outputs
- One 1/4" aux input
- Front panel mixing of all input channels
- One balanced block line level output
- Front-panel 1/4" headphone output with level control
- Highly RF-resistant chassis and circuitry
- LED indication of channel clipping
- Peak-responding output limiter with selectable thresholds and LED indicator
- Two Aux-level input jacks that feed one channel
- Compatible with SCM810 and FP410 automatic microphone mixers

SCM810

Eight Channel Automatic Microphone Mixer

The SCM810 features most of the same capabilities as the SMC800, including eight balanced mic/line inputs, but it adds automtic mic mixing using Shure's patented IntelliMix. IntelliMix helps minimize the poor audio conditions caused by having too many open micropones by only only activating the mics that are currently being addressed. The SCM810 is designed specifically for installed sound applications of any scale with linking capabilities for up to 400 microphones.

- Eight balanced mic-line input channels using Phoenix block connectors with 2-Band EQ (low-frequency rolloff and high-frequency shelving), 48V phantom power and 1/4" direct line level outputs per channel
- One unbalanced 1/4" aux input level control
- One balanced master line/mic level output using Phoenix block connector
- Peak-responding output limiter with selectable thresholds
- Front-panel 1/4" headphone output with level control
- Highly RF-resistant chassis and circuitry
- Bi-color LED indication of channel activation and clipping
- Reliable, quick-acting, noise-free microphone selection which automatically adjusts to changes in background room noise
- User-configurable parameters for automatic operation
- Automatic gain adjustment as additional microphones are activated (NOMA: Number of Open Microphones Attenuator)
- Last Mic Lock-On circuit maintains ambient sound
- Linking capability for systems up to 400 microphones
- Non-automatic aux-level inputs with level control and LED indicator

SCM410 Four Channel Automatic Microphone Mixer

The SCM410 is a four-channel, half rack version of the SCM810 automatic mic mixer. The SCM410 offers four balanced XLR mic/line inputs with 2-band EQ per channel and global 12v DC phantom power. Multiple SCM410 mixers can be linked to each other , as well as to the FP410, SCM810, and SCM800 mixers. Thanks to it's compact size and standard I/O connectivity, the SCM410 is ideal for for both fixed installations such as houses of worship, schools, and conference facilities as well as portable applications including A/V carts and mobile presentation systems.

- Four active balanced mic level XLR inputs with 2-band EQ and global phantom power
- One active balanced mic/line switchable XLR output, and unbalanced RCA auxiliary output
- Peak-responding output level meter
- Fast, noise-free microphone selection, automatically adjusts to changes in background noise
- Automatic gain adjustment as additional microphones are activated-NOMA (Number of Open Microphones Attenuated)
- Bi-color channel activation and clipping LEDs
- Last Mic Lock-On circuit maintains consistent ambient sound
- Peak-responding output limiter with LED indicator
- Includes rackmounting hardware and a link cable

Mixer	SCM262	SCM268	SCM800	SCM810	SCM410
Total Channels	5	9	8	8	12
Inputs	2 XLR mic, 3 stereo RCA	4 XLR mic / 5 mono RCA	8 block connector Mic / Line	8 block connector Mic / Line	4 XLR Mic
Phantom Power	12 V	12 V	48 V	48 V	12 V
Main Output	1/4" TRS Mic / Line Stereo	XLR Mic / Line Mono	Block Mic / Line Mono	Block Mic / Line Mono	XLR Mic / Line Mono

SRP-X100

Rackmount Audio Mixer

The Sony SRP-X100 is a single rack space audio mixer with a total of nine inputs including two mono XLR mic inputs, four mono XLR mic line inputs and three stereo RCA line inputs. Outputs include ballanced XLR left and right main outs (switchable to dual mono) as well as two mono unbalanced RCA sub outs and stereo RCA record outputs. The mixer's flexible routing capabilities allow you to assign the mic and line signals between the two sets of stereo outputs. Dedicated level controls are provided for all input channels, the main ouputs and the sub outs. The SRP-X100 is ideal for use in any venue that requires intergating multiple and varied audio sources such as boardrooms, conference centers, classrooms and lecture halls.

- Two mono XLR mic inputs with 30dB of headroom, switchable +48 V phantom power and 100 Hz high-pass filter
- Four mono XLR mic/line inputs with switchable +48v phantom power and 100Hz high-pass filters available in mic mode. In line input mode, channels 3 and 5 feed the left outputs, while 4 and 6 feed the right outputs
- Three stereo RCA line inputs
- Left / Right, pre-fader Recorder RCA bus output carries all inputs, except Stereo-3 line input which is configured to monitor the Record bus output
- Master L and R XLR outputs, switchable to mono outputs.
- Two, mono RCA Sub outputs
- A Separate switch, on the rear panel, routes Mic signals to the Sub output and the Line inputs to the Master outputs
- Wide frequency range (20 Hz to 20 kHz, +0.5/-1.0 dB) and excellent noise performance.

SOUNDCRAFT EPM SERIES

Affordable, High-Performance 6-, 8- and 12-Channel Mixers

The EPM series are high-quality, affordable small format mixers designed for live sound applications. They are available with 6-, 8- and 12 mono inputs that utilize Graham Blyth designed, 30th anniversary, high-resolution GB30 mic preamps with 3-band EQ, phantom power and 2 aux sends per channel. Each mixer also features two stereo line input channels and a master section with comprehensive monitoring and independent monitor and headphone outputs. The EPM series' incorporates Soundcraft's legendary quality and ergonomic design principals with a sturdy metal chassis and the use of surface mount technology that employs highly accurate components that are laid out in an easily approachable control surface.

- 6 x 2, 8 x 2 and 12 x 2 mono input configurations plus two stereo channels
- Each mono XLR mic / 1/4" line input features 60mm faders, variable gain, pan, 3-band EQ with sweepable mid band, two aux sends, 1/4" TRS inserts, mute and solo buttons
- The two stereo line inputs feature 1/4" TRS connectors, 60mm faders, variable gain, pan, 2 band EQ, two aux sends, mute and solo buttons
- Global phantom power switchable for all mic inputs
- Two auxiliary buses, globally configurable for pre/post fader operation, for accessing external effects and/or creating monitor mixes
- RCA phono stereo playback inputs and record outputs
- Separate, 60mm faders for the left and right main outputs
- Ten-segment LED metering monitors the main outputs or any solo'd channels
- XLR main outputs with 1/4" TRS inserts
- Intuitive and comprehensive solo system
- Independently controllable 1/4" headphone output and left and right 1/4" monitor outputs
- Easily rack mountable

MG SERIES

Analog Mixers

Yamaha's analog MG mixer series cover multiple applications, including PA, project studio, classroom, house of worship, personal monitoring and sub-mixing uses. The MG-series features six models ranging in size from the small MG10/2 10-channel/2-bus unit right up to the very flexible MG32/14FX 32-channel/14-bus type with an impressive selection of built-in effects. There have been no compromises. The mixers are built for great sound, total control, and superior reliability. In fact, they undergo the same rigorous quality and reliability tests as Yamaha's world-class PM-series mixing consoles. Yet, they take full advantage of the latest Yamaha technology and manufacturing techniques to offer more value than you'll find anywhere else. In short, they offer extraordinary performance and mixing power at remarkable prices. If you need a high-performance analog mixer for music production or sound reinforcement, the Yamaha MG Series is the first — and last — place you should look.

MG10/2 Mixing Console

If you simply need to mix a few sources to stereo, but still want the finest, audio quality available, the MG10/2 is an outstanding choice. Compact and easy to use—the MG10/2 can even be mounted on a mic stand (with optional adapter) for totally flexible positioning and easy access. Ideal for demo and music production in your personal studio, for band rehearsal or small sound reinforcement applications.

10-Input Channels

- Channels 1 - 2 provide a choice of XLR mic or 1/4˝ TRS line inputs with insert I/O for adding external compressors or EQ.
- Channels 3 - 6 can be configured as two 1/4" TRS stereo line inputs or as two mono microphone inputs.
- Channels 7 - 10 are configured as two stereo channels with a choice of 1/4" TRS or RCA inputs.
- The mic preamps use high-performance head amplifiers and switchable phantom power allowing you to bring out the best of both dynamic or condenser microphones.

Aux Sends and Returns

- Two 1/4" TRS post-fader aux sends are available for creating a monitor mix or accessing an external effects processor.
- 1/4" TRS stereo aux returns with level control provide the means bringing an external effects unit back into the mix.

3-Band Channel EQ & HPF

- Designed for smooth, "musical" response, a 3-band EQ is provided on all input channels. Mono mic input channels also feature a switchable highpass filter for cutting unwanted low-frequencies.

Mains Section

- 1/4" TRS balanced main outputs with master level control
- 1/4" TRS balanced control room and 1/4" headphone outputs with level control are also provided.
- Left and right RCA record outputs as well as 2 track inputs with level control.
- 12-segment LED output meters

Optional Mic Stand Mount

- Mounts on a mic stand with the optional BMS-10A Mic Stand Adaptor, so the mixer is always within easy reach.

MG SERIES MIXERS

Analog Mixers

The mid-range MG models go beyond the basics to give you extensive control for a wide range of applications - with the no-compromise Yamaha sonic quality that makes the MG mixers the finest in their class. Whether music is a hobby or profession, these mixers will deliver total satisfaction. If you don't need effects, or already have an arsenal of outboard favorites, the MG12/4 or MG16/4 may offer all the capacity and capabilities you need. But if the idea of having some of the finest effects available built right into the console appeals to you, then consider the effect enabled MG16/6FX.

STEP-UP FEATURES (FROM THE MG10/2):

MG12/4 – 12 Input Channels

- Channels 1 - 4 provide a choice of XLR mic or 1/4" TRS line inputs with insert I/O for adding external compressors or EQ.
- Channels 5 - 8 can be configured as two 1/4" TRS stereo line inputs or as two mono microphone inputs.
- Channels 9 - 12 are configured as two stereo channels with a choice of 1/4" TRS or RCA inputs.

MG16/4 – 16 Input Channels

- Channels 1 - 8 provide a choice of XLR mic or 1/4" TRS line inputs with insert I/O for adding external compressors or EQ.
- Channels 9 - 12 can be configured as two 1/4" TRS stereo line inputs or as two mono microphone inputs.
- Channels 13 - 16 are configured as two stereo channels with a choice of 1/4" TRS or RCA inputs.

Stereo Group Buss

- A stereo group bus with 1/4" TRS outputs adds a convenient way of channel grouping – ideal for creating a discrete signal path for tracking or creating a monitor mix.

Illuminated Switches

- Each input channel features illuminated switches for ON (Stereo buss assign), PFL (Pre- Fader Listen), and phantom power providing visual confirmation of settings.
- Faders are provided for the input channels, stereo group and main stereo bus.
- Separate level controls are provided for each channel's two Aux Sends. Additionally, Aux one can be switched Pre or Post fader.
- Master Send controls for controlling output levels independently for Aux 1/2
- The main stereo outputs feature both XLR and 1/4" TRS output connectors.
- Supplied with rackmount adapters, use them on a desktop or mounted in a rack

MG16/6FX Mixer with Effects

16 Input Channels

- Channels 1 - 8 provide a choice of XLR mic or 1/4" TRS line inputs with insert I/O for adding external compressors or EQ.
- Channels 9 - 12 can be configured as two 1/4" TRS stereo line inputs or as two mono microphone inputs.
- Channels 13 - 16 are configured as two stereo channels with a choice of 1/4" TRS or RCA inputs.

Internal Digital Effects

- Built-in internal effects processor with 16 superb reverb and delay programs with a variable parameter control.
- An effect send on each input is provided for controlling the amount of effect for each channel.

7-band Stereo Graphic EQ

- A 7-band stereo graphic equalizer with ±12dB boost/cut per band is available for flexible overall response shaping control.

Six Buses

(Stereo and Two Group Pairs)

- Two pairs of stereo group buses are provided for convenient channel grouping, in addition to the main stereo bus.

Enhanced Channel EQ

- The mono input channels feature 3-band EQ with a sweepable mid band as well as a High Pass Filter for cutting out unwanted low frequencies on the mic inputs.
- Stereo input channels feature four fixed frequency bands (High, High-Mid, Low-Mid and Low).

MG10/2 • MG12/4 • MG16/4 • MG16/6FX

	MG10/2	MG12/4	MG16/4	MG16/6FX
Input Channels	10	12	16	16
XLR Mic Inputs	4	6	10	10
1/4″ TRS Line Inputs	2	4	8	8
Stereo Inputs	2	2	2	2
1/4″ TRS Insert I/O	Ch 1 – 2	Ch 1 – 4	Ch 1 – 8	Ch 1 – 8
Phantom Power	+ 48 V	+ 48 V	+ 48 V	+ 48 V
Input Gain Control	44 dB variable	44 dB variable	44 dB variable	44 dB variable
High Pass Filter	80 Hz 12 dB/Oct	80 Hz 12 dB/Oct	80 Hz 12 dB/Oct	80 Hz 12 dB/Oct
AUX Send/Return				
1/4″ TRS Send	2 (1/Pre, 2/Post)	2 (1/Post-Pre, 2/Post)	2 (1/Post-Pre, 2/Post)	2 (1/Pre, 2/Post-Pre),
1/4″ TRS Stereo Aux Return	1	1	1	1
Effect Send	—	—	—	1
2 Track In	Stereo RCA	Stereo RCA	Stereo RCA	Stereo RCA
Record Out	Stereo RCA	Stereo RCA	Stereo RCA	Stereo RCA
Main Stereo Out	1/4″ TRS	1/4″ TRS & XLR	1/4″ TRS & XLR	1/4″ TRS & XLR
Main Stereo Inserts	—	—	—	—
Stereo C/R Out	1/4″ TRS	1/4″ TRS	1/4″ TRS	1/4″ TRS
1/4″ TRS Group Out	—	2	2	4
1/4″ TRS Group Inserts	—	—	—	—
Stereo Headphone Output	1/4″ TRS	1/4″ TRS	1/4″ TRS	1/4″ TRS
CH EQ (Mono Channels)				
Boost/Cut per band	±15 dB (Max.)	±15 dB (Max.)	±15 dB (Max.)	±15 dB (Max.)
High (Shelving)	10 kHz	10 kHz	10 kHz	10 kHz
Mid (Peaking)	2.5 kHz	2.5 kHz	2.5 kHz	0.25 – 5 kHz
Low (Shelving)	100 Hz	100 Hz	100 Hz	100 Hz
CH EQ (Stereo Channels)				
Boost/Cut per band	±15 dB (Max.)	±15 dB (Max.)	±15 dB (Max.)	±15 dB (Max.)
High (Shelving)	10 kHz	10 kHz	10 kHz	10 kHz
Hi-Mid	—	—	—	3 kHz (Peaking)
Mid (Peaking)	2.5 kHz	2.5 kHz	2.5 kHz	—
Low-Mid	—	—	—	800 Hz (Peaking)
Low (Shelving)	100 Hz	100 Hz	100 Hz	100 Hz
7-band Graphic Equalizer	—	—	—	(125, 250, 500, 1k, 2k, 4k, 8 kHz)
Boost/Cut per Band	—	—	—	±12 dB (Max.)
Internal Digital Effect	—	—	—	1 (16 Programs)
Dimensions (WDH)	10.2 x 11.3 x 2.5″	12.5 x 16.4 x 4.1″	16.7 x 16.4 x 4.1″	16.7 x 16.4 x 4.1″
Mounting Capabilities	Mic Stand Mountable	Rack Mountable	Rack Mountable	Rack Mountable

SONIC SPECIFICATIONS	
Total Harmonic Distortion	Less than 0.1% (THD+N) 20Hz – 20kHz @ +14dB 600 Ω (ST OUT)
Frequency Response	0 +1, -3 dB 20Hz – 20kHz @ +4 dB 600 Ω (ST OUT)
Input Hum & Noise	128dB 20Hz – 20 kHz, Rs=150 Ω, Input Gain=Max, Input sensitivity=-60dB
Crosstalk	-70 dB @ 1kHz